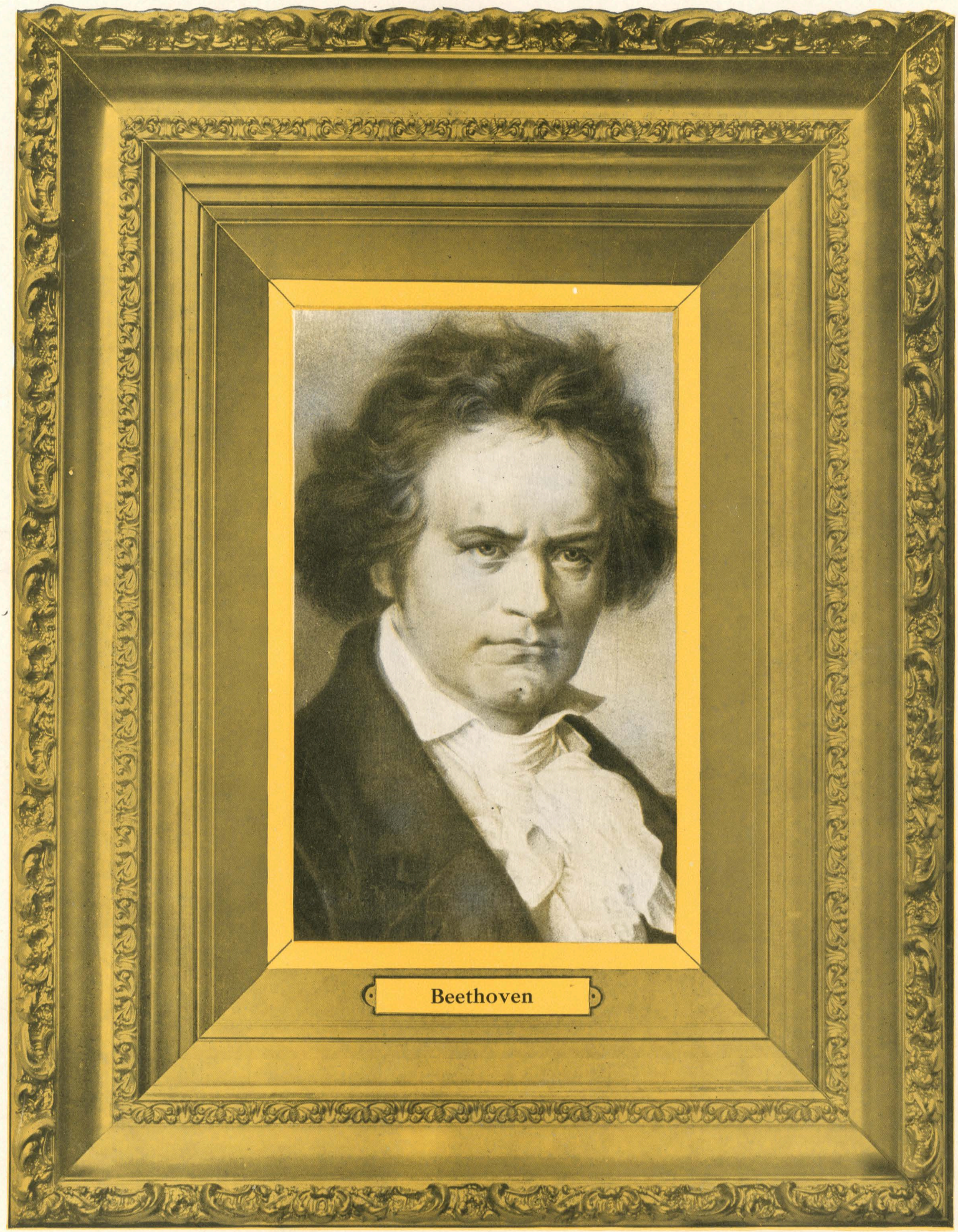

Beethoven

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SONATA, Op. 49, No. 2.

BIOGRAPHICAL SKETCH—LUDWIG VAN BEETHOVEN (bāt-hō-fĕn).

Born at Bonn, Germany, December 16, 1770.
Died at Vienna, Austria, March 26, 1827.

BY common consent of the musical world, the composer, Ludwig van Beethoven, was either absolutely the greatest, or at least one of two or three greatest, of all the composers who have ever lived. This eminence is given him, in part, for the finish of his style; but more by reason of the nobility, strength and beauty of his melodies and harmonies. Music may be "technic," skill in composition; or it may be a revelation of human moods of unusual range and nobility; or it may be both these. Beethoven's music has both these merits, and in range and nobility of moods, as well as in exquisite melody and significant harmony, his music stands with the world at large higher and more enjoyable than the music of any other composer whatever.

Beethoven came of a Dutch family of musicians, who were singers in the choir of the cathedral at Antwerp. But early in the 18th century Ludwig van Beethoven, grandfather of the composer, had removed to Bonn, on the Rhine, where for many years he held various important positions in the musical establishment of the Archbishop-Elector of Cologne, whose principal palace was at Bonn. The older Beethoven was at first the solo bass singer in the choir and in the opera; later stage-manager, and still later musical conductor. Even when past sixty years of age he is reported to have left the conductorship to a substitute in order to himself take the principal bass role on the stage, no singer capable of the part being at hand.

The son of Grandfather Beethoven was named Johann, an extremely gifted musician and a tenor singer in the choir and opera. But by middle life he had become terribly dissipated and his family lived in abject poverty while the husband and father wasted his small salary in the ale-house.

Under these circumstances the composer, Beethoven, the oldest child of Johann, soon became the mainstay of the family. Showing marked talent for music at a very early age, he was taught at first occasionally by his father; and later by different musicians of the establishment, who had become interested in him. Thus soon after 11 he was playing viola in the orchestra; when he was just past 12, he was assistant organist; and six months later he was assistant-conductor of the orchestra, in which capacity it was his duty to conduct the sub-rehearsals, adapt the music to the resources of the company, and even now and then to write in a new aria for some ambitious singer, when it happened that the opera failed to supply such an oportunity for applause. For this difficult and taxing work he did not receive a salary until he was past 17, although the responsibility remained as long as he lived in Bonn, which he left at the age of past 21.

Despite the poverty and miserable circumstances of the family, the young Beethoven made friends. He augmented his meagre income by giving piano lessons, upon which instrument he was, as early as the age of 11, a fine player. His teacher and superior, Neefe, the musical director, speaks of him as playing the whole of Bach's Well Tempered Clavier and improvising upon the piano with remarkable brilliancy, beauty and power. Thus he not only found a kind of second mother in a wealthy lady, Frau von Breuning, whose son and daughter he taught, but made friends with several members of the Vienna aristocracy, during their university days at Bonn. Young Count Waldstein, the same to whom the **Waldstein** sonata was afterwards dedicated, finding that the boy was neglecting his piano practice for lack of a suitable instrument, hired a grand piano and had it sent to his attic room. He also made friends with Count Lichnowsky and others, who remained his admiring and affectionate patrons through life.

During this period of Beethoven at Bonn, we have only two other distinct side-lights, beyond the letter of Neefe, already mentioned. When he was about 17 he is said to have been granted a sum of money that he might visit Vienna, where he called upon Mozart, and was asked by that great

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master to improvise upon the piano. It is said that when he began to play and was thoroughly warmed up with his work, Mozart opened the door into the next room, where he had left some friends in order to receive the young man, and remarked: "Listen, gentlemen; we will hear from that young man later."

Also, in 1792, the great composed Haydn passed near Bonn, on his way to London, and the Bonn musicians went four miles up the river to Godesberg, in order to play before him and entertain him; Beethoven submitted one of his latest compositions. Haydn saw the independence of the young man and urged him to come to Vienna to take lessons of him. Accordingly, a year later Beethoven did go to Vienna, having lessons at first of Haydn, and, when he had left for his second visit to London, of a much more severe teacher of theory, Albretchsberger, then very celebrated, who, like Haydn, soon despaired of reducing the independent young master to the strict rules of musical composition as then taught.

Beethoven arrived in Vienna in 1793, and lived there all the rest of his life, 35 years. When he reached Vienna he was much the best pianist there, at least much the most interesting to hear; because he played with great expression and power, and improvised so touchingly that the listeners laughed or cried as the music made them. While he had been a diligent composer since his early years, he threw away everything written in Bonn and only published his opus 1 (first work) in 1796, the same consisting of three trios for violin, 'cello and piano.

Almost immediately afterwards he published his opus 2 (second work), three sonatas dedicated to Joseph Haydn. These works are extremely remarkable as first works. Each one of the three follows its own model and is entirely unlike the others. Already the Beethoven qualities shine out. Neither of the three could possibly have been written by either of the two great composers who then ruled the musical world, Haydn and Mozart. They are much bolder, more difficult technically than anything of the older composers, and they go far beyond them in the variety and vigor of their moods. In the first sonata the Finale is full of the Beethoven power and sweeping mood. In the second there is a slow movement of the new and Beethovenish type, a movement which he hardly surpassed; and the third is very long, and freely developed, quite like a concerto.

All his life long after this Beethoven remained at the head of Vienna musicians. He was universally admired as a great master. In aristocratic circles he was in great demand for his improvising, which was always original and striking. He earned his livelihood by selling compositions, by giving lessons (having as pupils some of the greatest ladies in Vienna) and by his annual concert, in which he brought forwards new works, which since have taken their place in the world-treasury of great music. For example, in his concert December 22, 1808, he produced, for the first time, two symphonies marked No. 5 and No. 6. The first was the so-called "Pastorale" and the second the great one now known as "No. 5, in C Minor."

The power and charm of Beethoven's music had much to do with the remarkable change in musical style. Haydn and Mozart had written much of their music in Sonata form, and had dropped the Fugue form, which had been for Bach the one form in which he wrote or improvised when meaning to show his powers at their best.

During this long life in Vienna, Beethoven wrote thirty-two sonatas for piano alone, ten for piano and violin, seven large trios for violin, 'cello and piano, many string quartetts and much chamber music of other combinations. Also nine great symphonies for full orchestra, five concertos for piano and orchestra, and one concerto for violin and orchestra—a total of nearly a hundred extended and serious compositions—all in Sonata form. Besides this he wrote many Variations, for piano alone and for various combinations of instruments; quite a number of very sincere and striking songs, one oratorio, one opera, and so on.

During the latter part of his life Beethoven became wholly deaf, unable to hear conversation, or even music. Nevertheless the compositions which he turned out during this part of his career are among the most beautiful, strong, and masterly of any that he wrote.

The peculiar eminence of Beethoven lies in his foreseeing so clearly the direction music was bound to take, and himself carrying out his ideas in this new direction. Before his time most composers held, as Haydn is said to have expressed it, that "the idea is nothing; style is everything." While Beethoven did not go so far as to turn this dictum around and make it read: "Style is nothing, ideas are everything," he did bring the emphasis upon what the music was meant to say, in preference to a mere elegance and cleverness in saying it. Music was becoming a voice of the heart, and not a mere style of pleasant sounds. Beethoven had the heart-things to say, and he said them with vigor and power. And this is why his name still stands as one of the greatest in the Art of Music.

FORM AND STRUCTURE.—The entire piece consists of two movements, the first being in regular *sonata* form, and the second movement being called a *minuet.* We will take up the movements separately. The first division of the *sonata* closes at the double bar at the end of measure 52. The principal theme extends to the beginning of measure 15. It is a period, or rather a double section, extended nearly seven measures. The transition passage begins at measure 15, and ends at measure 20. The secondary theme begins on the second half of measure 20 and continues through measure 35. Measure 16 takes up an episode, and the closing theme begins with measure 49. The second division or development section of the *sonata* begins at measure 53 and continues through measure 66. It is thus quite short, being about half the length that Beethoven usually gave to the development section of the sonata, and moreover it is, to a certain extent, new material. The third division of the sonata or reprise begins with measure 67. Notice that the original period, which was a long one in the first part, is here only 8 measures long. Then an episode from the first division is inserted in place of an extension of the measure. The transitional scheme occurs this time considerably altered from its first appearance. Then comes the secondary theme again beginning in the latter half of measure 87 and continued through measure 102. With 103 an episode begins again, and the closing theme begins in measure 116, and continues to the end of the movement. The secondary theme in the first division was in the key of D, in the second division it is in the key of G, that is the key of the piece.

The minuet starts in measure 123, which is an incomplete measure. It begins on the third count of that measure; thus, the working form of the measure in this movement is 3-2, 1. The first theme of the minuet extends to measure 143 and is in three-part s song form. The second theme begins at measure 144 and continues through measure 169. It is thus long and resembles the working out or development section of the sonata. Measure 169, third quarter, the first theme appears again and continues to 189. At 190 the second alternate theme appears, which, in measure 209, leads to the main theme again. On the third quarter of measure 229, the *coda* of the piece begins and continues to the end of the piece. The minuet is usually in composite song form. We may regard this piece as being in composite song form having two trios, the first being the theme beginning in measure 144, the second trio being that beginning with measure 190. The entire piece may be regarded as a loosely constructed *rondo.* It is sometimes difficult to distinguish one from the other.

HOW TO STUDY.—The student who has atttentively followed the course to the present time, and who has benefited by the instructions of the lessons in regard to methods of practice, and also by the special instructions which accompanied the studies that go with these lessons, can have no possible difficulty with this piece. The piece has fairly even technical difficulty throughout, and it will only be necessary to practice carefully in small sections, and to apply the devices already described in order to get a good finished performance of this piece. The minuet is really a most charming composition. The theme of this minuet was used in another place by Beethoven for the minuet of a piece, that was his celebrated Septet for wind and string instruments. If the pupil could get an arrangement of this piece and familiarize himself with it from the piano score, or even from the original score, he will find it one of the most magnificent compositions in all the realm of musical literature.

Sonata.

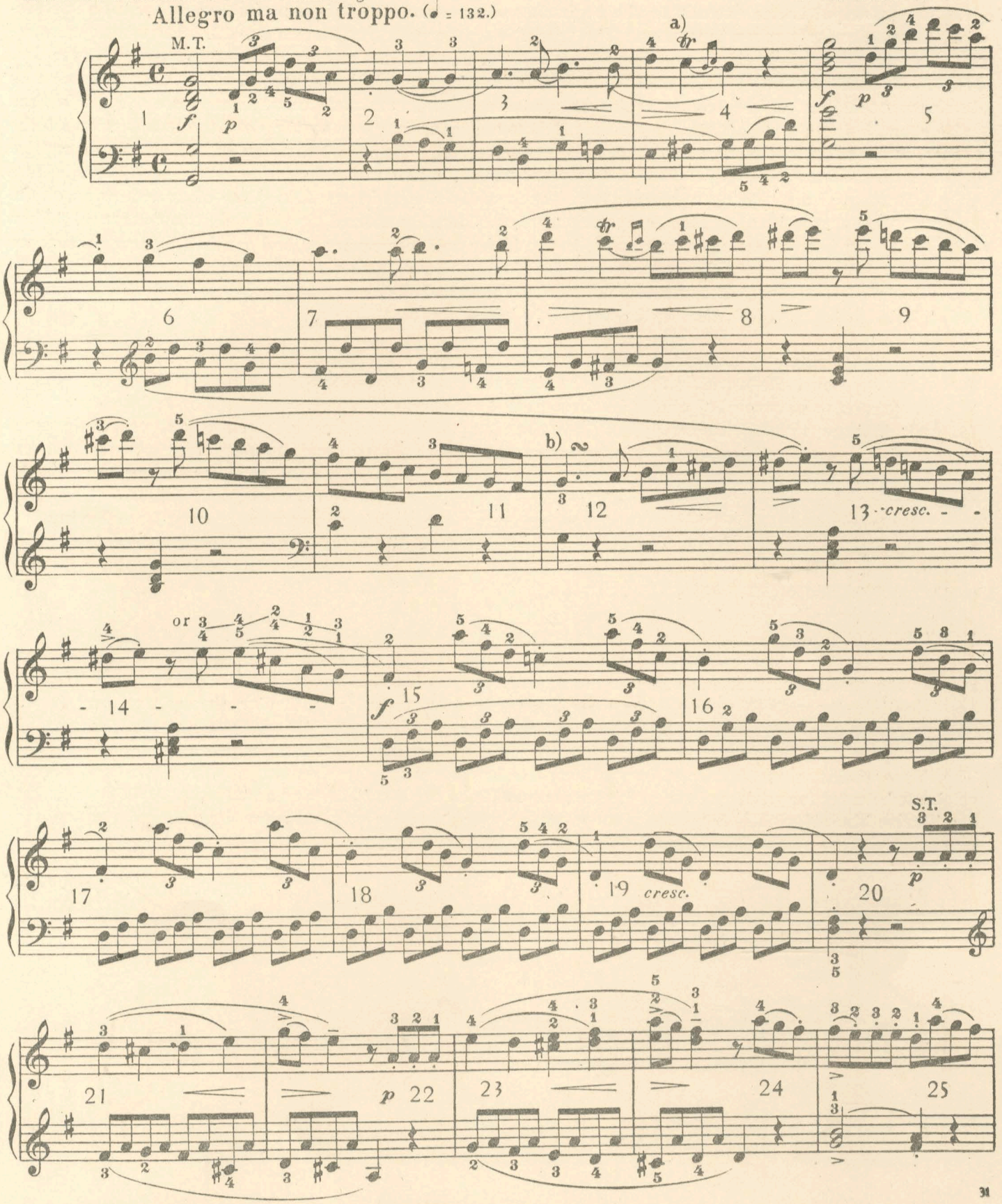
Op. 49, Nº 2.

Abbreviations: M.T. signifies Main Theme; S.T., Sub-Theme; Cl. T., Closing Theme; D.G., Development-Group; R., Return; Tr., Transition; Md. T. Mid-Theme; Ep., Episode.

Edited and Annotated by Frederic Lillebridge.

L. van BEETHOVEN.

Allegro ma non troppo. (♩ = 132.)



a) or easier: b)

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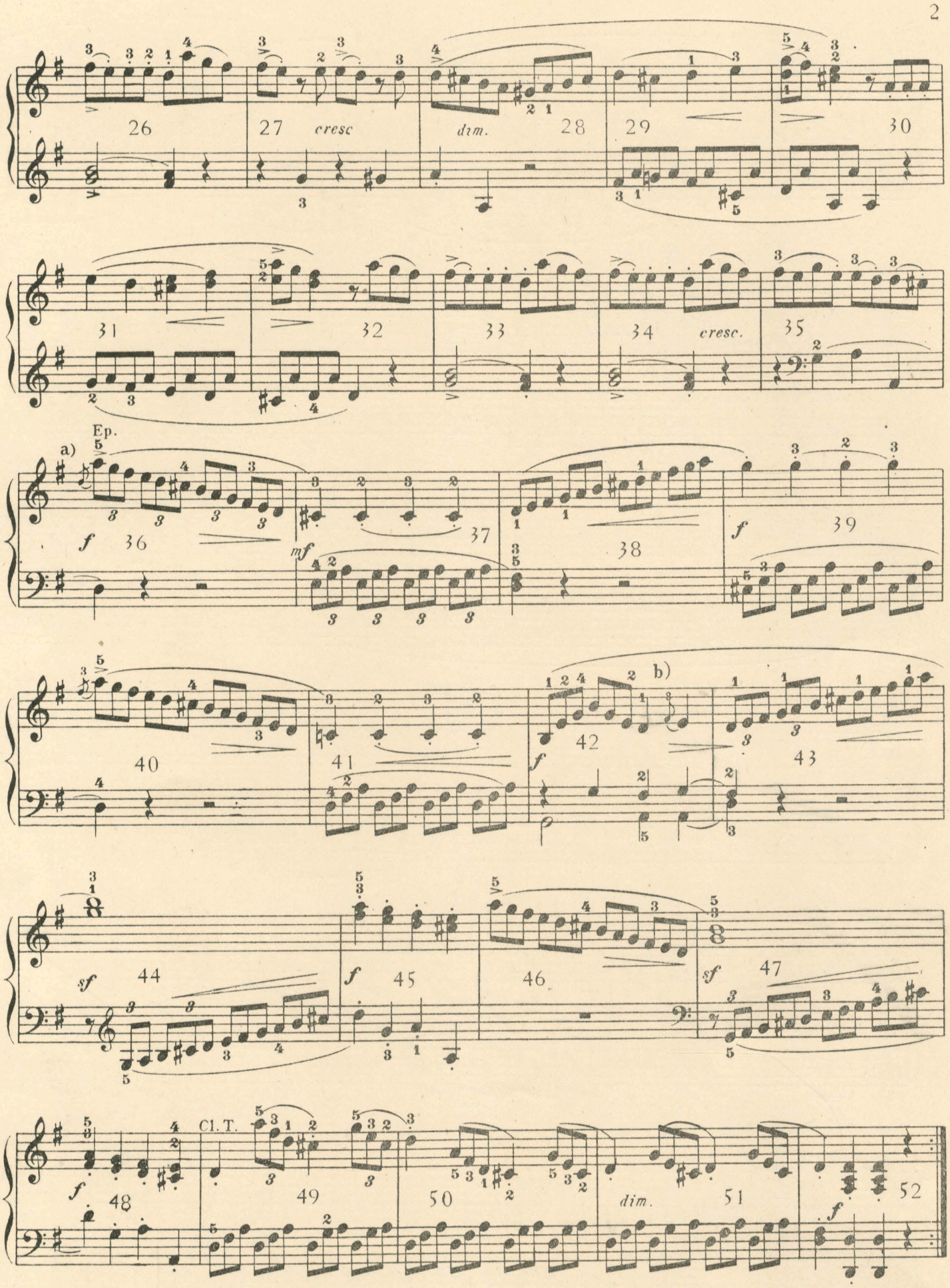

a) Strike all short appoggiaturas on the beat, simultaneously with the accompaniment-note.

b) F♯ should be executed as a long, accented appoggiatura:

3

D. G

a)

M. T.

Ep.

a)

83 84 85 cresc. 86

S. T

87 p 88 p 89 90 91

92 93 94 95 p 96

97 98 99 100 cresc. 101

102 f 103 Ep. mf 104 105

106 f 107 108 a) tr 109

110 sf 111 f 112 f 113

a) easier:

5

sf 114 115 f 116 Cl. T. f 117

mf 118 dimin. 119 p 120 121 f 122

Tempo di Menuetto. (♩ = 112.)

123 M.T. p 124 125 126 127

128 129 130 131 132 cresc. 133

134 mp a) 135 136 137 138

139 140 cresc. - 141 - f 142 143 Ep. p

a) *mp* (*mezzo piano,* moderately soft) signifies a degree of tone-power midway between *p* and *mf*.

144 145 146 147

148 *cresc.* 149 S.T.I. *f* 150

151 152 153 154

155 156 157 158

159 *p* 160 161 162 *p* 163

poco rit.

164 165 166 167 *pp* 168

M.T.

a tempo.

169 170 171 172 173

p

174 175 176 177 178 179 *cresc.*

180 181 182 183 184

mp

S.T.II.

185 186 187 188 189

cresc. *f* *f*

190 191 192 193 194

p

195 196 197 198 199 200

f

201 202 203 204 205 206 207

cresc. *f dimin.*

M. T.

208 *pp* 209 *p* 210 211 212

213 214 215 216 217 218

219 *cresc.* 220 *mp* 221 222 223

224 225 226 *cresc.* 227 *f* 228

Coda.

229 *p* 230 231 232 233

234 235 *p* 236 237

238 *mf* *cresc.* 239 *f* 240 241 *poco rit.* *pp* 242

RECITATION QUESTIONS ON SONATA, Op. 49, No. 2.

1. Give the dates of birth and death of Beethoven.
   Ans.

2. What was the ancestry of Beethoven?
   Ans.

3. Relate something of Beethoven's life in his boyhood days.
   Ans.

4. Give some account of his musical ability.
   Ans.

5. Where did Beethoven make his home during the greater part of his life?
   Ans.

6. Give a short account of his influence upon musical history.
   Ans.

7. How many sonatas did he write for piano alone?
   Ans.

8. How many symphonies did he write for orchestra?
   Ans.

9. Upon what does his great eminence as musician rest?
   Ans.

10. What is Beethoven's standing in the world of music?
    Ans.

For Teacher's Record

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Class No. _____

Pupil _____

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Ano. 31-3